The American CINEMATOGRAPHER

VOL. 4 NO 5 LOS ANGELES, CAL. AUG. 1923 TWENTY-FIVE CENTS A COPY

Give Us A Place To Stand And We Will Film The Universe

OVER THEIR HEADS

Bill Nye, the late humorist, was once egged and driven from the stage because his hearers didn't get the point of his jokes. His humor was over the heads of the rural audience. His subtle wit and deft touches were wasted upon a crowd expecting slap-stick comedy. Some cinematographers, attempting delicate photographic effects with their cameras, have had a similar experience when the laboratory developing and printing the film has lost the subtle touches in their work.

The cinematographer must have intelligent co-operation in the laboratory if his work is to attract favorable notice by reason of its individual excellence. The laboratory must know the unusual effects for which he is striving and how these effects are best obtained. It must work with him all the time. Our realization of this has gained many friends for STANDARD FILM LABORATORIES among cinematographers. They are anxious to have their work reach the screen through STANDARD SERVICE and STANDARD PRINTS.

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The American Cinematographer

The Voice of the Motion Picture Cameramen of America, the men who make the pictures

FOSTER GOSS, Editor and Business Manager

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AUGUST

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The Advent of Color Photography

Affirmative side of question which was argued in negative by Philip E Rosen, A S C, in January issue

By J. A. Ball

Director of photography for Technicolor speaks in defense of color for dramatic cinematography

Our eyes are sensitive in two different ways. First, they are sensitive to differences in intensity of light, and second, they are sensitive to differences in hue or color of light It is only the second type of eye sensitivity which is connected with our feelings or emotions Differences in intensities of light could never affect our emotions, yet, it is well known that colors do, a green light giving the feeling of restfulness and coolness, red giving the impression of unrest and warmth. When we feel in low spirits, we are said to have "the blues" and a bad taste is well described as a "dark brown taste."

"Color" Music

The suggestion has often been made and may some day be thoroughly practical to play color music, that is, to affect an audience emotionally by means of varying colored lights thrown on a screen

Sense of Color and Feelings

This fact, that our sense of color is connected up with our feelings, whereas our sense of intensity of light is not, is related to the fact that sensitivity to light is possessed by animals very low in the scale of life, while sensitiveness to color only appears much higher up in the scale of life and, in fact, only reaches its fullest development in man. Nature makes use of color vision in many important ways Amongst birds, the sexes are differentiated by differences in color and the colors are at their brightest during their mating season Amongst human beings, the ladies have practically a monopoly on color and make much use of it to add to their charm

Photoplay Is Eye-appealing Art

Any art which makes its appeal wholly through the eye must be severely limited if it has not color at its command, and especially if this art aims to affect our emotions and to deal often with the attraction between men and women, the need for color is very great

The photoplay is such an art Up until the present, the only use that the photoplay could make of colors was an over-all tint or tone and the correct use of these is a very important matter, as for example, the chill coldness of the blue used for moonlight scenes and the obvious suggestiveness of the red tone used for fire scenes Yet they are a very feeble step in the direction of the use of color and it only can be said that the photoplay art has color at its command, when it can use any degree of any color in any part of the scene

Natural Color In Pictures

The question as to whether a color process, when perfected, should attempt to depict the colors of nature and thus become natural color photography is a more limited aspect of the question, but it seems most probable that is its most broad and logical field It is a tremendous step in the direction of realism

Recent Example

Many years of effort and much money have been expended in the endeavor to place color at the disposal of the photoplay art and these efforts have now reached a thoroughly practical stage Within the last year, there has appeared a complete photoplay in color which has been widely distributed and viewed by thousands of people and universally acclaimed as the first successful photoplay in color The process by which the picture was taken is now available to all producers

Difference of Opinion on Color

Most people are cordial to the advent of color and are full of suggestions as to how it may be put to use now that is available, after years of effort But there are some skeptical people who maintain that color is not wanted This is to be expected for every innovation encounters from opposition from skeptics When motion pictures were in their infancy the same type of people said that pictures were and always would be a cheap and inferior imitation of the stage Today the photoplay is recognized as a new and separate art

Painting and Motion Pictures

The opposition to color generally takes the form that color will detract the attention from the main purpose of the picture, which is to convey an idea, and the comparison is made with the fact that color is out of place on statuary This latter fact is admittedly true, but no one would maintain for a minute that color is out of place in paintings and surely a painting is much more closely related to the photoplay art than is sculpture There are certain types of art, which are based on other qualities of vision besides color Among these are sculpture and also etching On the other hand, some of the most modern paintings depend on color alone for their appeal But by far the great majority of works of art use all the qualities of vision including color

Exclusion of Detail

Looked at from a somewhat different angle, if it is assumed that the purpose of the photoplay is to "hold a mirror up to nature," both for the mind and for the eye, then, obviously, color is not only desirable but necessary If it is maintained that the mental appeal is damaged by the intrusion of too much appeal to the eye, then excluding colors, we must exclude all other attempts at realism in pictures such as authentic sets, costumes and details generally in a scene; a tendency, which is certainly not evident today in pictures

But all these arguments for and against are now a waste of time, particularly if one has not seen a photoplay in color Color has arrived and is in use and the way to size it up is not to sit and think about it, but to go and see it and use it and study it It opens up new fields for the creative artist

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"Speed" Hostetter is finding out fast that to be a "sure-enough" secretary of the Electrical Illuminating Engineers' Society is getting to be a big job At their regular meeting, held at their hall, 1103 El Centro street, July 5, after all important matters were taken care of, the question came up of transforming the hall into one place of artistic beauty and technical completeness, and Secretary "Speed" was appointed as a committee of one to do the dolling up, all agreeing that "Speed's" artistic taste for beauty was such as to assure all members that at their next regular meeting they all will be enjoying the "big chairs" floating over the ornamental rugs, and in general breathing the sighs of "welcome home"

Fred Jackman and Floyd Jackman, both A S C members are in the wilds of Colorado, where they are directing and photographing, respectively, the latest Jackman production for release through the Hal Roach organization Jack London's "The Call of the Wild," directed by Fred, was given its premiere recently.

Robert Kurrle, A. S. C.

Phil Rosen, A. S. C.

H. Lyman Broening, A. S. C.

A. S. C. Members Finish Lincoln Picture

By Robert Kurrle, A. S. C.

Cinematography's importance in making Lincoln super-feature

With more than 200,000 feet of film having been exposed, the life of Lincoln is now recorded in celluloid for all time to come now that the Rockett Lincoln Film Company production of "The Dramatic Life of Abraham Lincoln" has been completed after more than four months of active cinematographic work

What took four months to film covered the life of Lincoln from the time of his birth during a blizzard in a rude cabin at Hodgenville, Kentucky, until the fatal night in Ford's Theater, 56 years later These four months of cinematography were preceded by a year of extensive research work into the life history of Lincoln and to which some of the greatest minds in America today contributed

Ray and Al Rockett, the producers, placed the results of this exhaustive research, which extended into channels heretofore uncovered, in the hands of Frances Marion for the writing of the scenario.

Production Responsibility

The finished script involved, together with the research which it followed, an expenditure which outranked that made in the actual shooting of the ordinary production When the Rockett feature was ready to be filmed, then, a tremendous responsibility awaited those to whom the actual production and photographing were to be entrusted—namely, the director and the cinematographer For these latter positions Philip E Rosen, A S C, was chosen as director, and H Lyman Broening and the writer, A S C, members, were selected as the cinematographers

The filming of the Rockett production presentad a complex which might be noted here To a marked degree it might be classified as a costume play inasmuch as the dress of the ante-bellum period is more or less looked on today as costuming of a picturesque sort; while, on the other hand, the keynote of the life of Lincoln was simplicity, the effect of which would have been militated against if an over-display of elaborate costuming had been used

The problem facing the director and the cinematographers was to keep the production within the bounds of simplicity and at the same time to bring out the greatness, the superiority, the grandness, we might say, of Lincoln's life.

Even in the filming of the White House balls, amid the glitter and feminine beauty, the note of simplicity, as difficult as it might seem, had to be preserved To do all this called for the most thoughtful and thorough direction aided by accurate and dependable lighting

Variety of Lightings

Probably no picture as yet produced has offered itself to the scope and variety of lightings and other cinematographic treatments as has the Lincoln venicle At the birth of Lincoln, it was necessary to carry out the effect of desolation and coldness of the blizzard as contrasted to the warmth and sunshine of his later years

The entire production, in fact, was one of contrasts just as the life of Lincoln was one of contrasts—his tall, gaunt figure ever looked better suited to the rigors of a backwoods settlement in which he spent so much of his life than it did among the dandies of Washington, New York and the cities along the Eastern seaboard

While the figure of Lincoln is one of the best beloved in the world today, his career was, to a degree, mystifying insofar as he leaped out of comparative oblivion to national and international prominence within a period of a couple years at a time in his life when he himself was ready to admit that he was a failure Yet in spite of all his awkwardness he was distinguished by a certain quiet dignity, so those that knew him tell us, that could not help impressing those with whom he came in contact and in finding him a warm place in the hearts of all those with whom he was acquainted

Cinematographer's Duty

It was the duty, then, of the cinematographers to handle the filming of Lincoln in such a way as to bring out his peculiar characteristics as faithfully as possible It is one thing to merely shoot a picture and entirely another to bring it to the screen atmospherically correct It was not a matter of minutes, although rapid decision was necessary more than once, to figure out the best manner in which to treat the appearances of Lincoln throughout the picture Each scene was given separate analysis, with frequent conferences being held among Phil Rosen, who practices the policy of co-operation with those who are associated with him in a picture that he is directing, H Lyman Broen

PRODUCTION AND TECHNICAL STAFF

Roger Gray, Ross Tillery, Monroe Bennett, E. L. White, George Kelley, Carl Coveney, Bert King, Harry Kirby, Paul Cosgrove, Robert Newhard, A. S. C.; Lyman Broening, A. S. C.; Robert Korrie, A. S. C.; Albert Green, Al Davis, Ray Rockett, president, Rockett-Lincoln Film Co.; Al Rockett, production manager; Phil Rosen, A. S. C., director of "The Dramatic Life of Abrahum Lincoln"; W. L. McPheeters, Edward Brewer, Guy Lundy, Robert Kurl, Dallis Rope, Charles Huber, Rap Hogan, Jack Radke and Leo Kilgore.

ing and the writer on the subject of photographic treatment.

Billings' Ability

Effective cinematography can go a great way to cover up indifferent acting, but when the cinematographers have a subject as able as George Billings to work on, cinematography ceases to be a factor that offsets negative acting, but becomes a power in enhancing histrionic ability such as will make a man famous in the generation that will be contemporaneous with those of his grand-children. If there was ever an actor to be the reincarnation of Lincoln, it is Billings. Not only does the latter possess the same physical appearance of the martyred president, but his entire mannerisms and actions, in which he lived throughout the filming of the production, were those of Lincoln. Not only was Billings' head in the part that he was playing, but his heart was in it as well. You can appreciate the surprise of all of those on the set when it was discovered that Billings, on demanding to have the subtitles read to him, had memorized them all, including the speeches, Lincoln's delivery of which account for many scenes in the feature.

Make-Up Absent

A departure from the usual practice was the fact that we had very few of the characters to use make-up. The reason for this was to conform as closely as possible to the aforementioned simplicity which the Rockett brothers, Mr. Rosen, Miss Marion and all those connected with the making of the production conceded to be of predominating importance if the film was to become a Lincoln classic. To have "dressed up" the people, for the most part countryside folks, who came to hear Lincoln's speeches and to whom even the simplest forms of cosmetics were unknown as were matches prior to the time that Lincoln became a store clerk, would have been a gross misplacing of elegance. It is not to be construed that only those who remained at a distance from the camera in the innumerable mob scenes went without make-up but even those players who came within close range of the lens likewise went without cosmetics.

Maximum Number of Cameras Used

Indicating the progressiveness which has marked their careers as producers, the Rockett brothers were at all times in accord with the policy of Phil Rosen to use a maximum number of cameras on scenes that were in the least important. While those well founded in motion picture production knowledge have always regarded it as essential that every precaution be taken to film a complete record from all possible angles of scenes the re-taking of which would entail duplicate cost, this truism has not been generally appreciated by producers, although its observance amounts to nothing more than reasonable economy.

Cinematographers in Battle Scenes

Had we used a minimum number of cameras on the battle scenes which were waged over a period of three days in this production, we would have put ourselves in the way of being obliged to repeat important sequences at the cost of thousands of dollars if any of the metal, which, battle-like, flew in all directions, had impaired any of the cameras to the extent of destroying the negative. Fortunately, a careful selection of cinematographers forestalled any camera "flivvers," but even if we had been 100 per cent successful in taking scenes with a minimum number of cameras we should have never obtained the wonderful general battle results which were made possible through the negative shots by Robert Newhard, Max Du Pont, Allen Davey, Reginald Lyons, all A. S. C. members, Mr. Boening and the writer.

Dangers in Picture Battle

That moving picture battles do have their casualties was evinced in a score of cases in the three days that the Civil War conflicts were reproduced for the Lincoln film. That some of the injuries did not end fatally was extreme good fortune, indeed. For the sake of realism, a Civil War cannon, eight feet long, was loaded with blasting powder within a foot of the opening of the muzzle and exploded. That some of the thousand or more soldiers who were participating in the battle, not to mention the regular production staff that was present, were not killed was nothing short of a miracle. The giant gun flew into as many pieces probably as there were people in the scene, metal hurtling in all directions, one piece being picked up 100 yards away.

A gun, placed beside a cannon which was blasted into the air, was split into two pieces, the barrel bursting through

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New Form In Microscopic Films

Method not patented
¶ Public to see scientific films.

For several years experiments have been made along various lines with microscopic motion pictures. Different members of the American Society of Cinematographers in the course of their regular duties, have made such experiments, among them being Faxon Dean, who, with little or no equipment, obtained noteworthy results for the Rockfeller Institute, and Andre Barlatier, who worked on various microscopic subjects in France 12 years ago.

Until a current announcement was made by Sol Lesser of the Principal Pictures Corporation, there had been nothing done to produce, on a large scale of release, microscopic pictures for general public exhibition. By virtue of a recent announcement that the Principal Pictures Corporation has begun the production of a series of microscopic films, Lesser evinces his faith in the perfection of the method whereby the productions are to be made. In fact, Lesser's appraisal of the method, which is that of Louis H. Tolhurst, a young scientist, whose experiments are announced as having culminated in the solving of all "problems that have till now blocked the way of producers of effective microscopic motion pictures," commands respect because it will be the finances of his organization that will be involved in the success or failure of the venture. Lesser's judgment, at any rate, courts attention for accuracy from the showman's angle as it was he who signed Jackie Coogan after the latter's appearance with Chaplin in "The Kid" and developed, through his releases, the youngster to individual stardom.

The first two of the Principal Pictures series are already completed. One exploits the bee and the other the spider. Following these will be presentations of the mosquito, the ant, the fly, the locust and other tiny brothers—more or less estranged—of man.

Not Patented

Mr. Tolhurst has not patented either his apparatus nor has attempted to protect his processes in securing these pictures. Nor will he. They are the result of eight years of study, experiment and labor. He feels moderately confident that they will not be rediscovered by anybody else unless equal patience, energy and persistence are brought to bear.

Apparatus of Own Design

The microscope upon the plane of which the moving insects are photographed by a cinema camera, is specially designed and is capable of an infinite number of movements to accommodate the caprice of the most irresistible bug. All angles and adjustments are possible instantaneously. A wealth of smaller apparatus, most of it of very complicated construction, has been designed by Tolhurst for the proper and painless manipulation of the tiniest of insects and for the holding and presentation of the smallest of microscopic organisms.

All experimentors in the realm of microscopic motion photography are aware of the lighting problem. Tolhurst, it is announced, has solved it fully. He develops a light of tremendous brilliance and almost entirely without heat. Thus the most delicate life can be photographed under the intense illumination and yet be unaffected by undue heat.

An idea of the delicacy of the apparatus required in high-powered motion photography, is gained from the fact that the lens can be brought to focus 100 times within the thickness of a human hair. This sounds so incredible that Mr. Tolhurst begged the interviewer to "make it forty" since, in his opinion only those with scientific experience along these lines would believe that within the thickness of a hair there were 100 possible divisions. This reality of the truth of this statement brings the reader close to the line of research which has been popularly exploited as the "Einstein Theory."

1-10,000 of Inch

With this apparatus Mr. Tolhurst is able to focus on the life that swims in a drop of water that has been held and compressed between the surfaces of two pieces of plate glass tightly clamped together. In this microscopic "trace" of water, microscopic life lives, moves and has its manifold being and swims about as gold-fish in a crystal aquarium, AND THE DISTANCE BETWEEN THE TWO PLATES OF GLASS IS, MICROSCOPICALLY, SO GREAT THAT THE SWIMMING ORGANISMS FARTHEST BACK FROM THE CAMERA AND THE MISCROSCOPE ARE OUT OF FOCUS! That's the reason why adjustments of one 10,000th part of an inch are necessary.

Lateral Movements Baffling

As the animal life which the microscope and its co-operating camera is to take, moves laterally across the lens, another baffling problem is encountered. In regular motion pictures it will be observed that the characters come towards or walk away from the camera. Seldom do they cross the camera's vision. A man running to or away from the camera is properly registered. But Mr. Tolhurst does not deal with actors who take his orders. He deals with capricious insect life and the direction in which a spider runs, a fly buzzes or a bee takes its way cannot very well be determined in advance. Tolhurst has completely solved this problem, too. To capture and record this lateral activity—quick as the dart of an arrow—requires a speeding up of the camera shutter so that instead of 16 exposures per second, there may be as many as 32. As the time duration of each shutter-opening is diminished, the light entering the camera and registering on the sensitive film is likewise diminished. If there are 32 exposures per second instead of only 16, each exposure endures but half the length of time during the more rapid speed. To compensate for this, Tolhurst has developed lamp brilliance which he says is the most powerful ever employed in picture making and done after processes of his own devising.

Runs 15 Minutes Before Focusing

As an illustration of the extreme sensitiveness of the apparatus Tolhurst has perfected for the taking of microscopic motion pictures he tells how, in some of his high-power work he was bewildered because, though his equipment was properly adjusted—or seemed to be—when he began it would prove at the end of the sequence or scene to be faulty; the images became blurred and the film worthless for nearly a half of its length. He discovered the cause. The friction and the lights, the temperature of the room, all affected the delicate mechanism so that, in the infinitesimal expansion of metal that followed, his microscope would be thrown out of focus. The remedy was simple. He now runs his apparatus for 15 or 20 minutes before he begins his efforts to focus on the tiny animals he is to photograph.

Another problem was the timely starting of the intricate apparatus. If, for instance, he wanted to catch the lateral race of a spider across its web in the undeviating path it makes when after a fly, he would have to get his motion picture camera to functioning almost, if not quite, instantaneously. Either that or he would have to keep it running continuously and spinning off its footage of film until the instant when the insect moved. As it sometimes takes the better portion of a half day to get the capricious bug to perform just right the reader will readily see that such waste of celluloid would put a prohibitive price on the picture. By means of an electrically controlled clutch which can be operated from any place in the laboratory,

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Arctic Equipment For The Cinematographer

How to handle camera parts and film in below-zero lands

By John Dored, A. S. C.

List given of wearing apparel that holds out cold

Summer scenery on the Isle of New Land in the Arctic Ocean. Highest temperature in the southern part of this island is one degree centigrade below zero, which brings innumerable hardships for cinematographers who film there. Only vegetation is moss.

I think I will not come far from the truth by expressing the belief that the cinematographers of the world are a body of men who regard each other as close relatives, regardless of standings or nationality The "Camera" is the binding symbol of our profession and wherever we meet on "location" or elsewhere, we meet as brothers There is and always will be a certain amount of competition among us in our work, but if this were not so there would be no progress

But what is the reason of this brotherly feeling among us? Is it not because the cinematographer has thus far not received full recognition for his extremely responsible and complicated work from "outsiders" or even from men within our own profession? Those who are really capable of giving the cinematographer full credit are in reality only brother cinematographers

If we really love our profession, as I know we do, we must follow and live up to the motto of the American Society of Cinematographers—"Loyalty, Progress and Art" This means "Don't be selfish, help along your brother with practical advice whenever he needs it, don't keep your knowledge to yourself alone, for some day you will also need information and advice.

Field Is Extensive

The cinematographers' activities embrace so wide a field that it is absolutely impossible for one man to know all

Therefore, in special emergencies, it would be of great benefit to all if we could give advice and aid each other to produce better results I strongly believe that the time is not very far away when the cinema-going public will attend only those pictures which will be true in location, i e, if the action of the picture is going to take place, for instance in India, it will really have to be taken in India and not around the corner of a Long Beach studio

Believes Attraction Tremendous

I can imagine the tremendous drawing power of motion pictures when the public will be convinced that it is no longer being cheated by fake advertising and fake pictures The public nowadays is well aware of the fact when a faked "location" is thrown on the screen No matter how clever may be the director and the cinematographer it is absolutely impossible for them to reproduce true nature, manners, customs and architecture of various countries of the world without actually filming on the spot

This would naturally result in bigger production costs, but I believe that the returns would be accordingly Such pictures would not only have an entertainment value but would also have a real educational value And the public is flocking to this type of picture more and more

Varied Climates

If my prophecy is realized, the cinematographer must be prepared to work in all kinds of weather and climates and this is not at all an easy task At first it does not seem so difficult, but when you are suddenly confronted by unusual conditions, only then will you realize the mistake you make by not studying in advance climate conditions under which you are suddenly forced to work

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"Klieg Eyes"

Practical side of painful motion picture malady is discussed.

Whatever may have been the disadvantages of the early days of motion pictures when the sun was depended on exclusively for light, the players of the pioneer era were at least not beset with the affliction known as "klieg eyes," which modern artificial lighting equipment has brought into the realms of picture making.

"Klieg eyes" remain popularly a mystery, there being innumerable opinions as to its cause and cure. The chief concern still is to cure the effect rather than to stop the cause. Herewith are presented expressions on the practical, every-day side of the problem from people who come in constant contact with the malady:

By Faxon M. Dean, A. S. C.

I have been observing conditions surrounding cases of "klieg eyes" since the malady first became known in moving pictures and it is my personal belief, as the result of such observation, that the disorder is caused by the rays of light rather than by carbon dust, as is sometimes believed.

In this connection I might mention that the most severe cases of "klieg eyes" have come, in my experience, when the company was working outdoors at night. This would indicate that it is the beams of light which does the injury for, in working on an exterior, there is little chance for the carbon dust to become so thick as to injure the eyes as severely as "klieg eyes" do, since there are no walls to confine the escape of the dust as is the case with interiors.

My belief is that the malady is brought about by shock induced by the sudden strain on the eyes when the lights are turned on. The contrast is so sudden and great when the strong lights shoot forth their beams in daylight or night that the pupils of the eye do not have sufficient time to "pinch down" to the point where they can best withstand the dangers of the lights. Even when the eyes have become accustomed to the lights, it is of course an act of foolhardiness to look directly at them.

When the eye is caught unawares, as it were, so that the pupil does not have a chance to "pinch down" to resist the sudden flow of light, there results a nerve and muscle strain and "sunburning" of the pupil, as one optician puts it, that makes the disorder of "klieg eyes." It has been suggested that lights be turned on gradually, by one method or other, so as to give the eye the chance to become accustomed to the change of light, but as estimates put it that such a procedure would take approximately one third off the shooting time, it is regarded as impossible by production officials.

If carbon dust causes "klieg eyes," I believe that we would have heard of the disorder when pictures were first shown instead of after artificial lighting came into use. In the old days before laws compelled projection booths to be ventilated, and when the nearest approach to ventilation was little smoke-stacks attached to the projection machine, there was nothing heard of any such trouble even though the cramped projection booths were invariably filled with carbon dust which was a great deal thicker than dust could ordinarily be on a studio set with three sides and no ceiling, the dust, however, was the cause of the contraction of tuberculosis in numerous instances.

By Andre Barlatier, A. S. C.

"From discussion comes truth," the French proverb reads.

"Klieg eyes" have been a serious trouble to the workers within motion picture production since artificial lighting came into use, yet no one seems as yet to have been able to advance reasons that will satisfy everyone as to the cause of this form of suffering, the seriousness of which can be attested to by those who have felt a victim of it.

The cinematographer, probably better than anyone else, is able to closely observe the symptoms and the characteristics of the trouble, and from such observations form his opinion as to its cause and to combat the trouble accordingly.

The two chief causes of "klieg eyes," as popularly accepted, are from the carbon dust and from the effects of the power of the light rays. In the latter case, it is believed that the great strength and power of the lights burn into the eyes, congesting the blood vessels and injuring the nerves so that the trouble known as "klieg eyes" results.

It seems that if the affliction were so caused, that the injury would be permanent since, when the composition of nerves and muscles of the eye have been burned sufficiently to cause such intense pain as is the case in "klieg eyes," it is hardly likely that the eyesight will go back to normal as happens in typical cases. In this connection, happenings in French production quarters about 15 years ago when the white carbon, made in Germany, was being used, might be mentioned. Very little trouble was being experienced when, in the course of improvement it was decided to use an ultra-violet carbon, also made in Germany. We experienced immediate trouble. The stars began to suffer with their eyes. The suffering became so acute and general that some of the players brought suit against the company, charging that their eyesight was being injured. A clinic was held with some of the most famous doctors in France, including Doyen, in attendance, and cases of the eye trouble—which is now known as "klieg eyes"—were examined. The doctors' conclusions on the examination were introduced into the testimony of the trial to the effect that the trouble was only temporary and that it was an irritation rather than a permanent injury.

What the clinic of French doctors found, seemed substantiated by the cinematographer's practical findings within the studios. That is, as soon as it was seen that the ultra-violet carbon was causing the irritation, plain or ground glass were attached before such lights and the cases of "klieg eyes" dwindled away. The light was as strong as it had been before, but the carbon fumes had been prevented from floating about and finding their way into the eyes of the players by placing the glass before the lights, all of which would seem to indicate that it was the fumes and not the power of the light which was the mischief maker.

A great many cases in which the sufferers believe themselves to be suffering with "klieg eyes" result from nothing more, in my personal opinion, than weakness of the eyes and it is only natural that the eye that is none too strong should feel the effect of working under strong lights for several hours just as the same eye undoubtedly would be affected were it to be exposed to the reflection of strong sunlight on the water at the beach.

So far as strength and power of light is concerned, the high power spot is a great deal more powerful than the ordinary carbon light, yet we have never heard the spot being seriously mentioned as the cause of "klieg eyes."

A majority of the "klieg eyes"' cases today comes, I

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The Editors' Corner

—conducted by Foster Goss

Advance reports carry the information that a prominent photographic organization is about to market devices which, it would seem after thorough consideration from all angles, are destined to throw open the widest field for motion picture production yet known.

The devices are: First, a home projection machine; and second, a motion picture camera designed for the use of the layman.

Most important of all, however, is the plan to supplement the services of the new instruments with a circulating library of motion picture films, which may be shown at the family fireside as well as in the theatre.

As wide as is the use of the motion picture today, no one may safely say that it has attained its ultimate form of dissemination. The theatre, of course, continues as the principal outlet of the cinema, although the school and the church are employing films at an increasing rate. There is, however, one channel that motion pictures have not reached physically as yet, and that is the home. True enough, the home, through the various members of the family, forms the nucleus of the average "movie" audience, but the home itself is not privately exhibiting films.

What will happen when it is possible for the family to view motion pictures without leaving the fireside? Will it not be possible to bring the cinema before additional millions, who now rarely, if ever, visit a picture theatre? Consider the radio for instance. Will there not be tremendous advantages in having the power of films as widespread as that of the newspaper, the influence of which is reckoned according to the percentage of the circulation that goes within the home—not according to the "street sales," which are read and cast aside in the street car?

It will be interesting to note what attitude the exhibitor will take toward home moving pictures. Will he regard them as straight competition to his business, or will he look upon them as cultivating a greater interest in professional presentation of films, as the phonograph is conducive to a growing appreciation of good music? Will it not be possible that he will have an expanding audience that will hold a student's attention for the professionally made pictures that he shows?

Even if the mechanical perfection of any lay camera or home projector is granted—there are those who believe that no scheme of this kind can be practical unless the film is of the accepted standard size, and that of the forthcoming instruments is not—the success of the entire undertaking will still depend to a very great degree on the efficiency and thoroughness of the library circulating system. The average owner of the home camera and projection outfit, although he may be may be ever so enthusiastic and industrious in the pursuit of his avocation, will scarcely be able to produce enough subjects, in the time that he has to spare, to amuse his family on all occasions. Moreover, when it comes to subjects that require players and professional facilities, the home projectionist must necessarily look to films that have been produced by the profession. In fact, there is little doubt that the greater part of the projection machine's running time, for subjects other than instructional, will be devoted to professional prints if the library is able to supply them.

The question as to whether arrangements will be effected whereby the home may be provided with prints of the same vehicle that is shown in theatres is an open one. It is in this connection that the attitude of the exhibitor will be a decisive factor.

At any rate, it is entirely possible that library organizations can begin production of dramatic, educational, travel and other subjects to furnish the home with films, and it is not at all improbable that, revolutionary as it might be, the volume of such picture making would outrank that of production for theatres.

This much is certain: That a wide use of motion pictures in the home will mean increased activity for those who are identified with cinema production.

And not the least of all, the person who knows how difficult it is to achieve superior photographic results will better appreciate the worth of the cinematographer, who must maintain consistently beautiful results to hold his rank.

RELEASES

June 24th, 1923, to July 8th, 1923

TITLE	PHOTOGRAPHED BY
"Alice Adams"	George S. Barnes, member A. S. C.
"The Woman With Four Faces"	James Howe
"Slippy McGee"	Allen J. Seigler, member A. S. C., and J. C. Hutchinson
"Sawdust"	Allen Davey, member A. S. C.
"Daughters of the Rich"	Karl Struss
"The Rapids"	Walter Griffin, member A. S. C., and Oliver Sigurdson
"Counterfeit Love"	William Black
"The Law of the Lawless"	George R. Meyer
"The Courtship of Miles Sandwich"	Robert V. Doran, member A. S. C.
"The Girl of the Golden West"	Sol Polito, member A. S. C.
"Fog Bound"	Henry Cronjager, member A. S. C.
"The Man Next Door"	W. Steve Smith, Jr., member A. S. C.
"Garrison's Finish"	Harold Rosson
"The Little Red Schoolhouse"	George Weber
"Slander the Woman"	Byron Haskins
"Human Wreckage"	Henry Sharp, member A. S. C.
"Peter the Great"	Not Credited
"The Fog"	John Arnold, member A. S. C.
"The Spoilers"	John Stumar, member A. S. C. and Dwight Warren
"The Love Piker"	George Barnes, member A. S. C.
"The Mysterious Witness"	Not Credited
"Shootin' for Love"	Virgil Miller
"McGuire of the Mounted"	Ben Kline, member A. S. C.
"The Chase"	Not Credited
"Merry-Go-Round"	Charles Kaufman and Wm. Daniels

A Cinematographer's Snakes

By Robert Newhard, A. S. C.

Cinematographer noted for truthfulness and sobriety speaks on snakes

The articles of Victor Milner and Dan Clark in the last two issues of The American Cinematographer bring to mind the fact that snakes, besides offering colorful background for the Hopi and Smoki snake dances, are very often important in the cinematographer's calling, especially in that of the cinematographer who may be shooting "western" pictures.

Since there is a universal horror of snakes, since the rattlesnake is generally the most feared of all snakes in America, and since the West is the principal abode of the rattler, it is more or less natural that this form of reptile should find its way into scenarios which deal with "western" subjects.

Human Fears Snakes

The filming of a snake, of course, is no easy job. First of all, the cinematographer, like other human beings, is prone to possess an inherent horror of snakes, and even if his nerve out-balances his horror, snakes are the most wriggly and elusive of beings to get recorded on celluloid.

Friend of Snakes

I might say right here that I speak as a friend of the downtrodden snake and because of my friendly feeling to this form of crawling life, I no doubt have saved myself many days of worry—thanks to a fondness cultivated in my childhood days—when I have been called upon to film sequences in which a snake was a leading "character" or to work in locations infested with them.

The public, I suppose, usually understands that the snakes which appear in pictures are fanged. This is done as a precautionary measure, as a snake without his fangs is practically harmless. He can bite you, but the bite, unless it becomes otherwise infected, is no more injurious than a pin scratch if any of the poison, which the snake carries in a sort a sack in his throat, does not get into the wound. And as the snake depends on the fang, which he dips into the poison sack before he shoots it at his intended prey, for his defensive weapon, he is robbed of mischief when his fangs are removed.

Silk Cloth for Fanging

There is a popular conception that the best way to fang a snake is to pull out his poison-conveying fangs with a pair of pliers, but it has been found that the most effective method is to force the reptile to strike at a piece of silk cloth, which will entangle the points on the fishhook-like fangs, so that they may be yanked from the reptile's jaws. The snake will not strike at the silk unless it is presented before him in such a manner as to make him angry, therefore, the person who manipulates the cloth to arouse the reptile's ire must handle it in such a way that the snake will be sure to strike at the cloth and not at the tormentor. The most satisfactory procedure to follow is to tie the cloth on the end of a stick and then to tease the snake with the cloth after the stick has been inserted in a cage which safely confines the snake.

After the reptile's fangs have become tied up in the silk, he must be given time to recover from his anger before anyone attempts to lay hold of him to fang him. When he has resumed his serenity, he must be approached very quietly and slowly from behind, in a way that will not unduly excite him, until the person who is to do the fanging can place his thumb and forefinger on the snake's "neck"—that is, to firmly take hold of the reptile immediately behind his head so that his jaws are thrown out of place, as they are when he swallows a rabbit or the like. A snake held in such a manner has no power to strike him so long as he is held securely; all the rattler's captor has to do then is to use his other hand to catch hold of the piece of silk and jerk out the snake's fangs.

Rattler for Showmanship

It will be noticed that reference is made to the rattler as a matter of course. This is for the reason that it has been found to be a bit of good showmanship to use the rattlesnake unless the script specifically calls for some other kind, since, as I have pointed out before, the American public usually regards the rattler as the most deadly of all his brethren, and it is to meet the popular conception, then, that the rattler, with enough rattles and buttons on the end of his tail to make him look horribly realistic, should be used. It is next to impossible to substitute some harmless variety for the deadly rattler, as any moving picture of a snake, to get over the suspense which usually attends such a scene, invariably is shot at close range so that the audience may be sure that it is looking at a snake.

Hard to Handle

Aside from the fear that they inspire, snakes are hard subjects to handle. The cinematographer who sets out to film as few as one should say in a full stock of patience for he will need every bit that he can command. Production officials who are interested in keeping down overhead will do well also to have it arranged that there be as few people, who represent expense that can be avoided as long as they are absent, on the set as possible during the time snake scenes are to be shot, as they may wait around a day or more for the snake to have his countenance captured in celluloid.

Temperamental Snake

There is one snake in particular that I recall as being probably the most temperamental that I ever filmed. In one of the early Thomas H. Ince productions, a snake had to lead William S. Hart to a cave where Hart would discover evidence that would exonerate his best friend in the picture. The reptile was to be pursued by Hart in anger after the two-gun man, who never missed a 10-cent piece at several hundred yards, had failed, for some mysterious reason, to kill him in several shots. The particular bit of action in which the snake refused to behave was to show Hart shooting at the snake, the bullets hitting the ground on all sides of the reptile, and, finally, the snake was to rush out of the picture with Hart in pursuit. Instead of the snake running away in an opposite direction from the camera he persistently headed for the tripod leg. Maybe he had the idea that the closer he got to the camera, the more apt he was to get a close up and so was therefore determined to crawl on the inside of the picture box so that he would be close enough for his close up. At any rate, he had me grinding away and Bill Hart shooting lead into the earth from early morning until dusk before he would consent to crawl in any direction other than that of the camera.

Snake in the Darkroom

That particular snake had somewhat of a history, which at the time made him well known at Inceville, near Santa Monica, Calif., where the Thomas Ince studios were located before the Ince plant was built at Culver City. The film darkroom at Inceville was dug into the side of a hill and walled with concrete to make it fireproof. One day someone entered the darkroom, reached up on a shelf for a can of film and instead pulled down a writhing snake. He let out a yell and ran out of the room, and as a result everybody who had business in the darkroom regarded himself as the most unfortunate person in pictures. The snake was like a graveyard ghost in a negro community. Everybody who went into the darkroom seemed to have seen him, but he was ever on the escape. One day I decided to

(Continued on Page 20)

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Nickolaus and Tompkins Head New Owners of Hollywood Studios

Hollywood Studios, one of the finest and most com pletely equipped motion picture studio properties in South ern California, has been purchased by a group of Los An geles men headed by S M. Tompkins and John M Nicko laus, founders of Standard Film Laboratories

This announcement s made by Tompkins and Nicko laus following several weeks of negotiations William Sis trom, one of the best known executives of the motion pic ture industry, will have charge of the studios under the new management and will continue to operate them as rental studios for independent producers of motion p c tures

The purchase of Hollywood Studios by the group repre sented by Tompkins and Nickolaus involves property val ued at more than three-quarters of a million dollars The studios are situated on a tract of approximately 12 acres with an entrance at 6642 Santa Monica boulevard, Holly wood This property is joined in the rear by the seven acre tract owned by Standard Film Laboratories The laborator es face Seward street, one block south of Santa Monica boulevard

Tompkins and Nickolaus announced that the organiza tion buying the studios is entirely separate from the laboratories

It is planned to combine the available space of both tracts of land for the construction of large sets for com panies producing pictures at these studios In all, there will be more than 18 acres located in the industrial heart of Hollywood The studio property has a frontage of 712 feet on Santa Monica boulevard and of 387 feet on Seward street. This does not include three residence lots at the southwest corner of Seward and Santa Monica boulevard With the Seward street property, now owned by Standard Film Laboratories, this will give a total frontage on this thoroughfare of 717 feet

The new management of Hollywood Studios is made up of men widely known in film circles Sistrom, who will be in complete executive charge, supervised construc tion of the Universal Studios at Fort Lee, N J, and for three years was general manager at Universal City, Calif He has also managed the interests of Cosmopolitan Pic tures, both in the East and in Southern California

Hollywood Studios were built and owned by a corpora tion headed by C E Toberman, prominent Hollywood real estate operator, C W Bradford and John Jasper, who has been in executive charge Jasper has been prominent ly identified with the motion picture industry for a num ber of years The studios are considered one of the most beautiful film plants in Southern California The buildings are of cream-colored stucco and the grounds have been carefully laid out in grass, shrubbery and flowers R. V Morrison, Los Angeles realtor, effected the sale to Tomp kins and Nickolaus

Some of the biggest pictures of recent years in the independent producing field have been made there, in cluding productions with such screen celebrities as Paul ine Frederick, Will Rogers and Marshall Neilan Among those whose production activities are now centered at Hollywood Studios are Harold Lloyd, Douglas MacLean, Irving Cummings, William P S Earle and Finis Fox.

Doane Harrison has hidden himself away in the privacy of an inaccessible cutting room at Standard Film Labora tories to put the finishing editorial touches on "Gigi," the first Dinky Dean production, which was recently com pleted under the direction of Albert Austin. The picture is a six reel feature and the story is laid in Italy in the fifteenth century. Harry Thorpe, A S C, photographed it

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Arctic Equipment for the Cinematographer

(Continued from Page 8)

Northern Work

My profession as c nematographer has carried me around the world, from the extreme north to the tropics But most of my work has heen done in the north and thus I am able to advise, hy experience, on what precautions must he taken by the cinematographer in order to ohtain good results in a climate where the thermometer is registering as low as 65 degrcs centigrade helow zero

First of all comes the question as to what camera must be used Secondly, comes the quest on as to how to keep the raw stock and the camera in good condition And last, hut not least important is the wearing apparel of the cinematographer himself.

Before I continue I want to say that my first experience in 1912 in taking pictures in the extreme cold of the Arctic proved very disastrous and the whole trip was lost entirely and solely because I did not have the r ght type of a camera

Oil Freezes

The camera for work in a cold climate must be of a make which has as little mechanism as possible and simple in construction, so as to allow tbe cinematographer to take it apart easily, so that the parts may be wiped as frequently as possible The mechanism must be extremely simple for the reason that while working in Arctic cold tlie camera cannot be oiled, because the oil will freeze and cranking will be impossible

Bone Oil or Kerosene

All you can do is to wipe the bearings with a piece of cloth with a particle of bone oil on it, or, still better, with kerosene, just enough to prevent the mechanism from rusting. The frequent wiping of the parts is essential because of the perspiration of the metal parts. When the camera is brought from the cold into a warm location, rust would follow quickly.

In the cold, as is known to us, the metallic parts in the camera contract and th's is why the cranking becomes more and more difficult. If the camera is not of the right type (if the mechanism is too complicated and clumsy) it may happen that, in the intense cold, that it will not work at all, and with the handle being forced, the mechanism will simply fall to pieces

Now comes the question, what make of camera is best suited for this purpose There are lately so many types of new cameras on the market that are unknown to me that it is a difficult matter to say with certainty such and such a camera is the best But the cinematographer who will have to choose a camera for work in extreme cold must not forget the above advice and must select a camera with the simplest possible mechanism, with few revolving parts, that may be easily taken apart.

Friction Harmful

The film must travel through the camera with as little friction as possible This is very important, otherwise the negative will he full of static Padding the camera outside with a thick felt cover will help a great deal to prevent the cold from penetrating into the camera The lining of the camera case and the carrying box for film boxes is absolutely necessary, for otherwise our film will freeze to such a point that it will break like glass in places where it must make a sharp bend in the camera

The camera and the raw stock should not he brought suddenly from an extreme cold to a warm place. The change from cold to warmth must proceed gradually. It is preferable, if possible, to leave the film in a temperature from 0 to 5 degrees centigrade during the entire trip naturally expect when working and not to bring it into warm quarters at all

Must Avoid Frequent Changes

Frequent changes of temperature from extreme cold to warmth will cause the film to perspire and this results in the partial destruction of the emulsion and uneveness of its sensibility.

Pereonal Outfit

This will cover the main pointe of the camera and raw stock for extreme cold and it remains only to liet the cinematographer's personal outfit On my northern trips I generally wear a long Ruseian eheepskin coat with woolen padding on the outside, fur hat with overlapping ear covers, a good woolen shawl, a double pair of warm mittens, a pair of hiphoots made of felt which you wear without shoes on the inside and, of couree, woolen underwear and socke With such an outfit I was comfortable enough in even the fiercest cold

However, I muet honestly say, that taking pictures in extreme cold is incomparably more difficult than operating in extreme heat The cinematographer must not only take special precautions to preserve his camera and film in ueuable condition but also has to encounter quite painful conditions while taking the p'ctures He cannot load and focus with gloved hande, the intenee frost seizes your hands and makes them numb in a moment, and it is difficult to get them warm again

And then the light conditions are very bad indeed, especially in the winter months When we also consider traneportat'on difficultiee in the snow and ice of the Far North, we must come to the conclusion that no douht all of theee difficulties ara the reason why there are so very few pictures in exietence of these regions, as compared to numerous tropical pictures If I had the choice of where I could work, in the tropice or in the Arctic, I would certainly prefer the tropics in regard to difficulties, but not when it comes to interest in Mother Nature. Only up there in the eternal snows and ice, in the endless white stretches, in the blizzards and in that dramatic silence, only there you feel human nullity and the grandneee of nature.

My four northern trips included the Murmansk dietrict, the western coast line of the White Sea and of the Arctic ocean, the Island Nova Zemla (New Land), and up to France Joseph Land, the Kars Sea and Siberia

I m ght add that I made all of these tripe with only one assistant and in my several thouaand miles of travel in the Far North I have never accompanied an expedition On my trip to France Joseph Land I traveled on a eteamship which went there hunting walrus.

"Klieg Eyes"

(Continued from Page 9)

believe, from carbon dust which escapes from the lamp This theory is strengthened hy the fact that the eyes feel "eandy" when in the throes of the irritation.

You may ask how dust can eecape when the average player, believing that "klieg eyes" are caused hy the power of the light, insiste that the light be covered in the front with glass or s lk so that its force is leseened. But the electrician, to eliminate the flickering of the carbon caueed hy the lack of ventilat on which results when the front of the lamp is covered, opens the top of the lamp, thus allowing the duet to escape

The eimpleat and moet effective way to treat caeee of "klieg eyes" seems to be the dropping of castor oil into the eyee When thie practice is followed, there results almost immediate relief The theory is that the dust which has settled in the eye adheres to the oil which, when removed from the eye, takes w th it the carhon dust which haa been causing the irritation.

If it were the strength and the power of the light which caueed the trouble, then it seems likely that relief would not come eo quickly with the simple application of oil, but that, with the nervee and the blood vessels injured, the recovery would be elower At any rate, it would seem that the injury would be permanent lf the make-up of the eye would he so affected.

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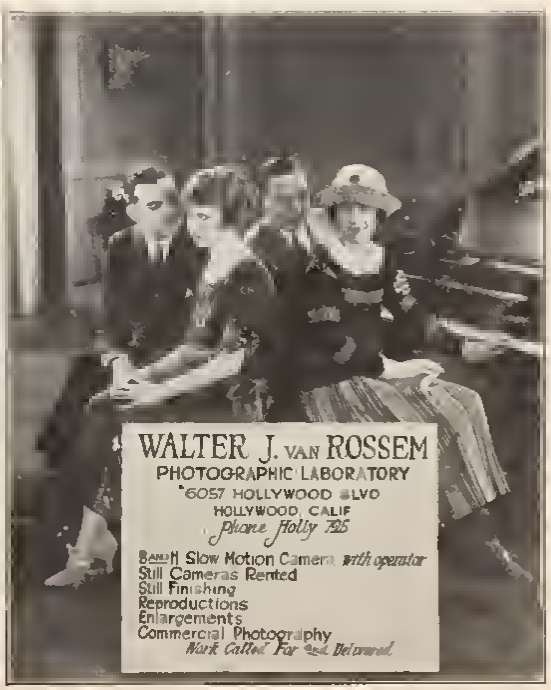
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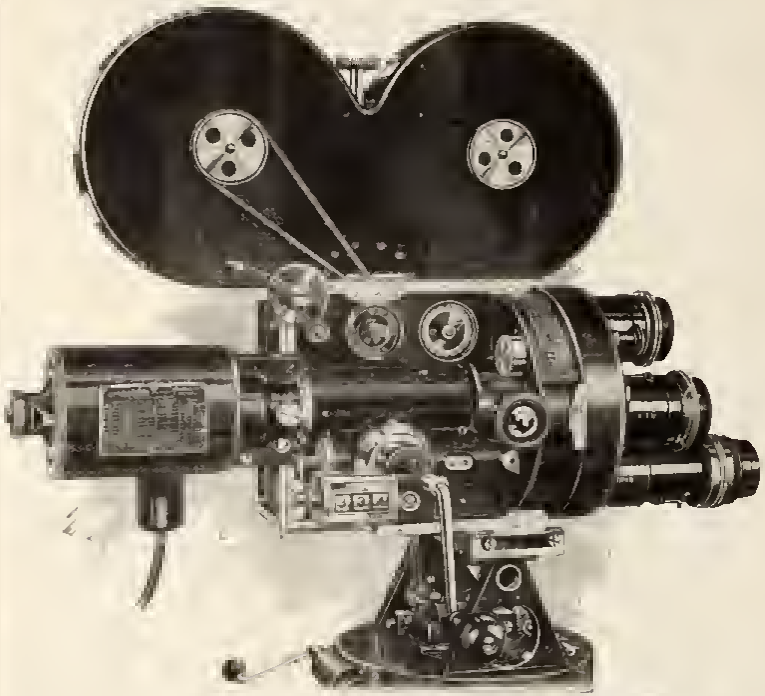

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FILMS AND RADIO SEEN AS NEXT GREAT STEPS IN PROGRESS OF EDUCATION

Writing in the Los Angeles Times on his 50 years as a university professor, Dr. Gilbert Ellis Bailey, prominent in educational circles and instructor of many of the country's foremost public men, states that visual education " is to be the next great step" in educational progress. Dr. Bailey says in part:

"Visual education is to be the next great step in advance Agassiz started teaching deduction from observation, and today instead of spending weary months of travel in order to see and know how 'the other fellow lives,' and learn a lesson from it; today the whole world is flashed before you on the silver screen.

"Even the miner buried in the snows of far-off Alaska may keep up with the times and hear by radio the best the world has to offer

'Radio and the screen are educating the masses in their own homes, instead of the few far away from home."

During his career as a university professor, Dr Bailey, who for the past 15 years has been a member of the faculty of the University of Southern California, has seen instruction evolve to its present stage from a very limited field as "shown by my texthook, which I still keep It was 'Olmsteads' Natural Philosophy,' written by a Yale professor, and covering the whole range of science in 350 small pages Each page measured only about three by five inches It covered (?) mechanics, hydrostatics, machinery, pneumatics, acoustics, music, electricity and optics"

The foreign negative of Mae Murray's new picture, "The French Doll," made by Tiffany Productions, is under the editorial shears at Standard Film Laboratories.

SMOKED SPECTACLES STALL STAHL'S SIGHT; SO SCENES SEEM SEVERELY SOMBRE

Scene I Projection room in studio

John M. Stahl, director, speaking: "What's the matter with this photography? It's the darkest I've ever seen. What's wrong? This is terrible. I never did look at such black stuff. How did you get it so dark? It's awful."

(Several more reels abused by Stahl)

Scene II Outside the projection room. Stahl and Jackson Rose and Ernest Palmer, both A S C members, leaving projection room

Stahl: "My God. Oh, excuse me, fellows, I was looking at that picture with my smoked glasses. Come on, I'll have to take them off and look at it again."

Scene III. Inside same projection room

Stahl "Those glasses are better than I thought they were when I bought them They surely make things black The photography's fine, now."

Moral: Let no director who is wearing smoked glasses enter the projection room.

Sol Polito, A S C., enlisted the aid of Jackson Rose, A S C, in the filming of important scenes for Edwin Carewe's production of "The Bad Man," starring Holbrook Blinn, for First National

Rose, in company with Wally Fox and Frank Griffin, assistant directors, and Tom Storey went to Victorville, Calif., last month to shoot important desert scenes and were joined four days later by Carewe, Polito and members of the cast including Enid Bennett, Jack Mulhall, Harry Meyers and Teddy Sampson for the filming of concluding scenes on the desert

Polito shows his good judgment in always calling A. S. C members to his aid when in need of coworkers for additional camera work on his productions

John Dored, A S C.

John Dored, A S C, whose latest contribution appears in this number of The American Cinematographer, is maintaining headquarters in Riga, Latvia, far away in northern Europe

At present topical events are claiming most of his attention, but he enjoys a reputation as a dramatic cinematographer of the first magnitude, having been the camera chief on many productions made in America, where he was a pioneer in the cinema field, as told in his biography which appeared in the November issue

Since the close of the war, his work has carried him to the trouble centers throughout Europe, so that he has spent and is spending much of his time traveling from one border to another Knowing Europe and European cinema affairs as he does, Dored is in a position to provide films with an European background as so many of the current productions possess, from any part of the continent

Various American companies which have gone to Europe to film scenes on the original locale have enlisted the services of Dored as special staff cinematographer and adviser

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Buck Ewing Occupies New Plant

H M (Buck) Ewing, well known in motion picture production circles, has opened the new plant of the Minerva Pictures Corporation and the Standard Automotive and Machine Works, of which he is manager at 1112 Seward street, at the corner of Santa Monica boulevard, one of the best locations in Hollywood

New Liberty Motor

Ewing, whose wind machines and portable power plants, which, using gasoline, operate independent of electricity lines, are in wide use among the various studios and producers, has bought another 450 horsepower Liberty motor which, according to present plans, will be used in the construction of another portable plant

Complete Machine Shop

The new building which Ewing's organization occupies is built of solid brick and is fireproof It contains one of the most complete and modern machine and blacksmith shops in the West, the equipment including lathes, milling machines, grinders, forge, welders and brazing machines

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A Cinematographer's Snakes

(Continued from Page 13)

end the uproar, went into the darkroom, plugged up a couple of holes that had broken in the concrete walls, and after an hour or so feeling among the film cans, I got the snake. Somehow or other the news of my mission must have gotten abroad and when I came out of the darkroom I found not a few people, from prop boys to studio officials, grouped about the door expecting, probably, to have seen me burst out yelling for whisky, the doctor and first aid

Reptiles on Location

The cinematographer and other members of the company which goes on location to some Western place that is particularly wild very often see their share of rattlers Sometimes the smelling salts are needed for the feminine members of the cast, while at others a great deal of side comedy is brought to the surface Such was the case while we were on location for "Quicksands," near an army fort in Arizona, where a regiment of negro cavalry of the U S A. was quartered We were about to shoot some explosion scenes in which some of the negroes figured when I heard an ungodly shriek off in the brush and an instant later I was informed that a pair of rattlers were the cause of the commotion I offered to get the snakes as soon as the scenes were shot, but Jack Conway, the director, no doubt wanting to see a little sport at my expense probably, suggested that the explosions would scare them away or frighten them to the point of striking some of our aides.

Too Valuable to Lose

I took a shovel and soon found them, Conway trailing with me I approached them carefully and slowly and pinioned them behind the head with the handle of the shovel Conway began pleading with me to get away from them; he said that he was afraid that they might strike me, and where would the company be 'way out in the wilds without a cameraman—it would be lost! But it was such an easy matter to cut their heads off with the shovel blade that I did it and gave the buttons and rattlers to a negro who asked for them It was not long until the recipient of the presents was the center of a group of negroes who were laughing and joking about the capture of the reptiles I moved to a position behind the holder of the rattles, made a noise like a rattler about to strike and had my efforts rewarded with a yell of "Good Gawd A'mighty" from the negro who, without exaggeration, dived into the air and landed on his face more than 10 feet away, after which he gathered himself up and began running at full speed, as many of his companions had already done

Comedy of Snakes

Happenings, far more amusing than this in just my own experience, strengthen my personal conviction that a great deal of comedy, replete with laugh-provoking situations, could be built around the subject of snakes if they were not so repulsive to the majority of people—thanks, no doubt, to Adam and Eve and the serpent

Gives Snake Automobile Ride

But people are afraid of snakes, as indicated by the reception given to a snake I captured during the last two weeks that I was shooting "The Hunchback of Notre Dame" at Universal City I caught the snake, a harmless gopher, against the extinction of which there is a penalty in California, and placed it in my coupe, where I allowed it to remain for a couple of days For some reason or other no one would go near the coupe, even though the windows were tightly closed Sometimes one or two would venture near the machine, but when I would extend the snake to them to allow them to examine it, they would turn away and proceed in the opposite direction I'll admit that the reptile was a trifle long—big enough to have his tail on the

floor and stick his head out of the window, when I would have it open an inch or two as I rode along After a couple of days I turned my friend loose at the point where I had found him and a minute or so later Lon Chaney called my attention to the fact that a long king snake was crawling behind me into the grass It was suggested that perhaps that it also wanted some free automob le rides That I don't know, but I do know that if I would have had a ranch I would have taken the gopher snake home, that I would have given it a bowl of milk on my back porch, that he would have returned there at the same time every day thereafter for his milk so regularly that I could have told the time by his appearance and that there would not have been a sign of gopher, rat, mouse or rodent on my ranch.

Snakes as Fun Makers

When one gets to know snakes he finds that they are indeed conducive to innumerable comedy situations One time when I was about twelve or thirteen I followed a prac tice one Sunday afternoon that was more or less common place with me—that of putting two or three of the smaller of the 210 varied snakes that I owned as a part of my col lection for the neighborhood kid circus, putting them under my cap and allowing them, after they became warm, to crawl in the blouse above the hill and go to sleep It so happened that I didn't have time to remove my pets from my cap before I went to six o'clock Christian Endeavor class at Sunday School In fact, I forgot all about the snakes being in my cap, so quietly were they sleeping You can imagine my embarrassment then, when, as per my custom, I threw my cap under the chair with some force and three snakes darted out Although I was seated in the back of the room where I could get a good view of the good-looking young ladies who always attended that class, it did not take long for the snakes to move well up toward the front of the room Peculiarly, their presence was not long unknown and in a very few seconds the snakes and I were the only ones who remained for the Sunday School lesson

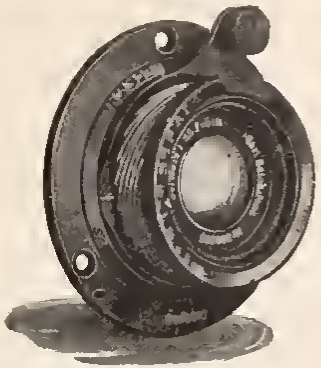
I remember another occasion when I had spent an after-noon catching snakes and when, afraid of being spanked for being late to dinner, I put the cigar box which con-tained them under the back porch instead of tak-ng them to the home of my kid friends, where were housed the other attractions of our miniature circus Unfortunately, some of the kittens which my father kept as pets must have opened the box during the night, for the next morn ing not a snake was left My father didn't discover their presence in his flower garden until they annoyed the kit-tens later in the day, but that night I had reason to know that my father had learned the secret He made me scour the yard for them until my knees became spots on my anatomy which were also sore My father, however, seemed to be the only person able to find those snakes, al-though it took him several days to do so, but not one of those days of discovery passed unmarked for me

Plenty of Room in Crowds

I found that my snake friends proved very convenient allies at times One vacation when I first started to work I was employed by a cement mill near my home town in Pennsylvania There were two other mills above us on the street car line, so that by the time the cars reached our mill in the evening they were always crowded One day I had a scheme for a seat, so I went out into the stone quarry and picked up something which I showed in the crowd on the car that night, the result being that I had a seat and lots of elbow room the rest of the way

Snake Commandeers Home

After my father died, my mother and I lived at an old-fashioned boarding house One spring morning I was too busy to look for a snake which had gotten away from me, so I went on to work knowing that it was safely locked in my room I had no reason to suspect that Sadie, who did the boarding house work would come into my room that



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GEORGE MEEHAN

day as a part of a thorough Pennsylvania Dutch spring house clean ng But when Sadie started to clean out the closet she had reason for staying away from my room, for the snake was one of the first objects her broom swept out, as I discovered when I came home that night and found everybody who lived at the boarding house sitting out in the yard, afraid to go indoors. I couldn't see why they were so alarmed, because snakes had always been more or less profitable with me, as I never failed to find a ready sale for them to the older fellows who bought them for fifty cents or a dollar to take with them to their "girl's" house to give the young ladies a thrill

I'll admit also that it might be a bit unpleasant to wake up in the morning and find a rattler sleeping on your chest, as was the case with a property boy who, with a friend, was guarding props on a location several miles from El Paso Texas, where we were shooting a Fox picture, with Dick Stanton directing, several years ago The young man had presence of mind enough to lie still and think the situation out, and finally threw his blanket off his chest, yelling at his brother prop boy, while the frightened rattler escaped into the grass That, however, did not prevent another rattler from going to sleep on the feet of another prop man who refusing to lie on the ground, was sleeping on a cot at the same location several nights later

A rattler will seldom strike unless angered He cannot strike at any great distance unless he is coiled for his spring Therefore, the person who wishes to capture him can do so more or less gracefully by following closely behind him as he glides along or as he is stretched out—just so that he is not coiled—for he cannot strike more than two-thirds of his own length, care must be taken, however, that one does not get too near the head, the movement of which, without the spring, has a couple of inches of "play."

To make this sound like a typical snake yarn I suppose that I should tell about the time I killed and cut open a snake and four birds flew out, or when I cut open one and seven frogs jumped out but the truth is that in either case, neither the frogs nor the birds moved even though they seemed intact, feathers and all as they had only been swallowed a few minutes before

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New Form In Microscopic Films

(Continued from Page 7)

the entire picture-taking apparatus can be set in motion with such alacrity that the quickest movement of the liviest of insects cannot be so instant as to escape the watchfulness of the camera or the recording sensitive film back of the winking shutters

Following the series of insect life pictures, it is probable that Mr Tolhurst will offer to the world films revealing life in its most minute and primitive forms "Indeed," says Sol Lesser, "we are just on the threshold of a marvelous world hitherto known only to savants and scholars, but soon to be opened up to the public at large The screen is about to justify everything that has been said of it as a medium of instruction and the agency of widespread enlightenment and education I am proud to say that Mr Tolhurst has already been given the most enthusiastic endorsement of some of California's most representative scientists and teachers. He has pioneered for eight years and merits the success that his patience, industry, learning and ingenuity have won him We propose to acquaint the picture-going world with some of the wonders of the creation that are too small for the human eye to take notice of."

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A Fish Story

Attempt to Escape Cinematographer's Cares Brings Much Trouble and Little Rest to Motoring Isaak Waltons.

By Dan Clark, A. S. C.

A fishing trip may have many great joys and thrills, hut as with everything e se in life, it certainly has its trials and tribulations, as was the case in our particular instance However, our grief was not so much with the fish alone but with our "covered wagon" (mostly covered with bait and fishing ree s and hooks big enough to snag tuna).

Our daring party consisted of three members (three being the charm), George Schneiderman, Norman DuVal and myself Leaving Hollywood at 9.30 p m, on Saturday night, we arrived at Mojave at 1:30 with a boiling engine After taking on water for the engine and ourselves both, we traveled on until 2-15 when we awakened to the fact that the battery connection had corroded and the engine stalled. We immediateiy set to repairing same, and with hearts light again, were on our merry way – only to find that, after a short distance, the engine was boiling again. We stopped and adjusted the valves when DuVal decided to make a scientific adjustment of the carhuretor which prevented our moving on very rapid y thereafter.

Finally we succeeded in arriving at Little Lake after using much water and wasting considerable time Here we had a new battery connection put on, had the valves and carburetor readjusted by a real mechanic, who neglected to look at the pump Consequently, our grief was not ended, for after we had gone some 15 miles farther, our engine was boiling again and we were out of water We stopped to cool the engine and deprived ourselves of "drinks" in order to empty the canteens into the radiator.

On arriving at Indian Springs, we found our engine dry again. Just a little more time was spent cooling it and taking on still more water.

Having spent the night thus, we arrived at Lone Pine, some 184 miles from Los Angeles, in time for lunch the following day Not that we were hungry, of course, hut just the same we indulged in some lunch and proceded on to Bishop. Thence, after considerahle trouble with the car, we arrived at our destination, some 18 miles west of Bishop, where we secured a cabin and stopped for the night One of the local anglers was good enough to present us with a midnight supper of trout for an appetizer.

Later, Schneiderman had a little secret consultation with said angler, who acquainted him with all the whys and wherefores of how to catch trout by the millions This information, Schneiderman vowed, would enahle him to easi-y avail himself of the "limit" for all three of us He struck out with an excellent trolling rod with hooks that looked like anchors and remarked if he could get a cow for hait, he was all set; that he could then go after the big ones.

Thus ended a perfect day and night, and we retired, indulging in much needed rest Upon arising in the early hours of the morning, we started with much enthusiasm to pursue the wily fish

After whipping the stream some two or three miles, I succeeded in snagging 11 trout and bemoaning my ill luck, I returned to camp expecting to find Schneiderman and DuVal both with the much desired limit. Imagine my surprise to find DuVal with hut three and Schneiderman mysteriously ahsent. After searching the hillsides and

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the surrounding country. I noticed two men approaching in the direction of camp and on observing closer, was able to recognize one as Schneiderman with a grin on his face a mile wide and a MIGHTY string of fish in one hand which consisted of four trout about the size of a man's finger Nevertheless, he was happy, for he said he had discovered the secret of catching trout

That afternoon we met with similar success DuVal was favored with two, I landed 15 and Schneiderman still held the record by bringing home one However, he was very optimistic and said that this was due to the fact that he had devoted most of his time to the scientific study of the art, which would doubtless be of great value to him in the future.

The value didn't prove so very great, as on the next day, after whipping a different stream for four miles without catching a single fish, he returned to camp declaring that there were no fish to be found in the streams and that he was ready to return home I was lucky enough to catch the limit and consequently, being satisfied, was also ready to start home, when, incidentally, trouble also started.

We stopped at Bishop, Big Pine and Lone Pine to take on water and from there on moved in jerks of about a mile each to Little Lake, where we had to stop to cool the engine, not being able to secure water, and having only two gallons left The road being mostly down hill to Red Rock Canyon we were able to make it, but again were completely out of water when we arrived Here we attempted to buy some ice for the fish and also water for the car and ourselves. The man in charge apparently thought we wanted to buy the place and told us how much it was per gallon, whereupon Schneiderman forgot he was a gentleman and just naturally "swiped" some cans and filled them with water and that was that. We again were forced to put on more water at a distance 12 or 14 miles on the wrong side of Mojave, which ended that episode for when we arrived at Mohave, we found that the pump was on the bum and had been for about 500 or 600 miles previous While repairs were being made, we "devoured" the first meal we had had for the last 15 hours and then made our way to Los Angeles, arriving at about 6 o'clock on Tuesday evening.

Schneiderman will now write a most valuable book on trout fish lore which he so successfully acquired on this trip.

WRITES FROM LONDON

The American Cinematographer is in receipt of the following letter:

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"Dear Sir:

"I believe you may be interested to know of the very successful work of an American camera man in London Walter Blakely, who has done much good work in America, has been on this side several years and has achieved a real distinction for artistic work, marked especially by fineness of detail His two most recent pictures are excellent examples of the best in cinematography. In Carlyle Blackwell's production of "The Beloved Vagabond," Blakely has done beautiful work, and also in the Astra-National picture, "The Woman Who Obeys" Both of these pictures will be seen in America before long Mr Blackwell plays the title role in his production

"Yours faithfully,
"FELIX ORMAN."

The negative of Fred Niblo's production, "Strangers of the Night," adapted to the screen from the famous stage play, "Captain Applejack," is receiving final editorial touches at Standard Film Laboratories

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MORE THAN A MAGAZINE—

The American Cinematographer records, from month to month, the research and findings of the best minds in the technical branches of the motion picture industry It is a great instructive as well as entertaining power

It took three umpires to handle the situation when Buster Keaton's indoor team christened the new ball grounds at Standard Film Laboratories, Hollywood. The lugubrious comedian plays there every Sunday morning. He is insisting here that a hit into the crowd only counts for two bases. The "crowd"—two, count 'em—is in the background. The others, left to right, are John M. Nickolaus of the laboratories organization, and Lou Anger, general manager of Keaton comedies, and Joe Roberts.

ANNOUNCE DATES OF S. M. P. E. FALL MEETING

The dates for the annual fall convention of the Society of Motion Picture Engineers have been officially set for Monday, Tuesday, Wednesday and Thursday, October 1, 2, 3, and 4. The convention is to be held at the Chateau Laurier, Ottawa, Canada.

DAVIDGE TAKES OVER REALART LABORATORIES

The laboratories at the Realart Studios, 201 North Occidental boulevard, Los Angeles, have been taken over by Roy Davidge and Company

Until the removal was made, the Davidge laboratories were situated at 1511 Cahuenga avenue, Hollywood.

A. S. C. Members Finish Lincoln Picture

(Continued from Page 6)

the air with sufficient velocity to cut a two-by-four from a camera parallel 500 yards away The force can be realized when it is known that the barrel was twisted into the shape of a pretzel when it was picked up

Cameras Exposed

More than 45,000 rounds of ammunition, each cartridge equalling the cost of a foot of film, were shot, and countless pounds of powder were exploded. The cameras were virtually "on top of" the dynamite explosions at all times, each of the cinematographers having been baptised with heaps of falling debris more than once The hazards taken by those behind the cameras can only be realized when the scenes themselves are viewed

ROTHACKER IN EUROPE

Watterson R Rothacker sailed for Europe on the Majestic July 14 He spent several days in New York prior to sailing

He was accompanied by Charles E Pain, Sr, attorney for the Rothacker enterprises and chairman of the board of directors of the Selznick distributing organization.

The primary purpose of the trip is to make arrangements for a Rothacker laboratory in England While abroad they will survey motion picture conditions in other European countries

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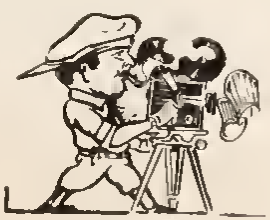

David Ahel, A S C, has completed filming the Warner Brothers' production of "The Gold Diggers," and will shortly hegin the camera work on "Lucretia Lombard" with the same organization.

* * *

John Arnold, A. S C, is making preparations for the filming of "in Search of a Thrill," starring Viola Dana, for Metro.

* * *

William Beckway, A S. C, has finished photographing the latest Sherwood McDonald production

* * *

Joseph Brotherton, A S C, has completed the camera work on "The Best Man Wins," starring William Russel, for Fox

* * *

Karl Brown, A S C, is still engrossed in photographing "Ruggles of Red Gap," which will be a James Cruze production for Famous Players-Lasky

* * *

Francis Corby, A S C, has changed his photographic headquarters from the United Studios to the Fine Arts Studios, the new base of operations of Hamilton White comedies, for which Corby is chief cinematographer.

* * *

Faxon Dean, A S C., will film the first Paramount production starring Douglas Fairbanks, Jr, to be directed hy Joseph Henahery.

* * *

Max Du Pont, A S C, will photograph the forthcoming Douglas MacLean production to be made at the Hollywood Studios.

* * *

Photography on Douglas Fairbanks' production "The Thief of Bagdad," is progressing under the guidance of Arthur Edeson and Philip Whitman, hoth A S C members.

* * *

William Fildew, A S C, is winding up the filming of Tod Browning's production of "The Day of Faith" for Goldwyn

* * *

Tony Gaudio, A S C, is preparing for the photographing of "Rose of All the World," starring Norma Talmadge.

* * *

Frank B Good, A S C, has completed the filming of "Long Live the King," starring Jackie Coogan

* * *

King Gray, A S C, is shooting Howard Mitchell's production of "Forgive and Forget"

* * *

J R Lockwood, A S C, is visiting Catalina Island, California, on a vacation trip

* * *

Walter Lundin, A S C, continues his affiliation as chief of cinematography for Harold Lloyd, who has entered the field as an independent producer.

* * *

Reginald Lyons, A S. C, has completed the achievement of adding photographic excellence to the latest Jimmy Aubrey comedy

* * *

Herford Tynes Cowling, A S C, according to the latest postcard, is on his "way to Kashmir to find some cool weather India is some hot now," so Cowling is seeking the mountains The card came from Delhi, India

Robert Newhard, A S C, has gone to New York City to shoot E Mason Hopper's next production for Cosmopolitan with Anita Stewart as the star

* * *

John Seitz and Victor Milner, both A S C members, have completed photographing Rex Ingram's production of "Scaramouche" for Metro

* * *

Jacques Jaccard is busily engaged at Standard Film Laboratories supervising the editing of "The Power of Darkness," his first production at the new Golden West Studios The picture was photographed hy John J Pastor and Alfred Gosden

* * *

Due to an error in proofreading, "A S. C" was omitted from Jackson J Rose's "hy-line" over his opinion on gauze on page 12 of the June issue And Jack, heing a good fellow, didn't even mention the omission

* * *

Charles Richardson has been elected a member of the American Society of Cinematographers

* * *

Sam Landers, A. S. C, is in charge of the camera work on the Associated First National production of "Thundergate," which Joseph De Grasse is directing Landers is heing assisted hy Rube Brice Perry N. Vekroff, who adapted the story, is assisting De Grasse The art direction is in charge of Milton Menasco. The cast which Landers is filming includes Owen Moore, Syivia Bresmer, Tully Marshall, Virginia Brown Faire, Robert McKim, Richard Cummings, William E Dyer, Edwin Booth Tilton and Tote Du Crow "Thundergate" is said to be one of the most pretentious pictures with an Orientai setting to he filmed.

* * *

The editorial scissors are heing applied assiduously at Standard Film Laboratories to "The Sign," the Trimhle Murfin production, recently completed under the direction of Jane Murfin King Gray, A S C, who photographed the production, is conspiring with Jack Dennis, well-known film editor, in their private cutting room at the laboratories to help their talented directress, if that is the right word, turn out a picture that will rival the popularity of "The Silent Call," the Trimhle-Murfin success that is still being talked ahout

* * *

John D Elms, president of the Widescope Camera and Film Corporation, is in Los Angeles after a year's absence, during which he demonstrated the Widescope camera in Kansas City and in Eastern cities

Elms lectured on the camera hefore the fall meeting of the Society of Motion Picture Engineers, where it came in for a general discussion The Widescope contains two lenses, one centered ahove the other, and photographs on two standard films; projection is done with two machines, the result being a picture which is double the standard width.

The Powers projector organization is manufacturing a special double headed projector for use in conjunction with films taken with the Widescope

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Fildew, William—with Tod Browning, Goldwyn
Fisher, Russ G.—with Emmy Johnson, R. C. Studio
Fowler, Harry M.—with Universal
Gaudio, Tony G.—with Norma Talmadge, Joseph Schenck Productions, United Studio
Gilks, A. L.—with Sam Wood, Lasky Studio
Gooll, Frank B.—with Jackie Coogan, Metro Studio
Granville, Fred L.—directing, British International Corp., London
Gray, King—Wilnat Studios
Griffin, Walter L.—
Guissart, Rene—with Graham Wilcox Prods., in charge of photography, London
Heimerl, Alois G.—
Jackman, Floyd—with Fred Jackman, Roach Studio
Jackman, Fred W.—directing, Roach Studio
Kline, Ben H.—with Universal
Koenekamp, Hans F.—with Larry Semon, Vitagraph Studio
Kull, Edward—with Universal
Kurrle, Robert—with Phil Rosen, Rockett-Lincoln Productions, Mayer Studio
Landers, Sam—with Joseph De Grasse, First National United Studio
Lockwood, J. R.—
Loudin, Walter—with Harold Lloyd Prods., Hollywood Studios
Lyons, Reginald E.—Aubrey Productions
MacLean, Kenneth G.—
Marshall, William—with Robertson-Cole
Meehan, George
Milner, Victor—
Morgan, Ira H.—Marion Davies—Cosmopolitan New York
Newhard, Robert S.—with E. Mason Hopper, Cosmopolitan New York
Norton, Stephen S.—
Overbaugh, Roy F.—with Richard Barthelmess, New York City
Palmer, Ernest S.—John Stahl, Mayer Studio
LePicard, Marcel—
Perry, Harry—with Preferred Productions, Mayer Studio
Perry, Paul P.—with Donald Crisp, First National United Studio
Polito, Sol—with Edwin Carewe, United Studio
Reynolds, Ben F.—with Von Stroheim, Goldwyn Studio
Richardson, Charles—With Garson Studios
Ries, Park J.—
Rizard, Georges—with Metro Studio
Rose, Jackson—
Rosen, Philip E.—Directing Life of Abraham Lincoln, Rockett-Lincoln Productions, Mayer Studio
Rosher, Charles—with Mary Pickford, Pickford-Fairbanks Studio
Schneiderman, George—Fox Studio
Schoenbaum, Chas. E.—with Lasky Studio
Scott, Homer—with Sennett Productions, Sennett Studio
Seitz, John F.—with Rex Ingram, Metro Studio
Seigler, Allen—Cosmopolitan, New York
Sharp, Henry—with Ince Studio
Short, Don—with Fox Studio.
Smith, Steve, Jr.—with Vitagraph Studio
Steene, E. Burton—New York
Stumar, Charles—with Universal
Stumar, John—with Universal
Thorpe, Harry—with Lou Angel Prods.
Totheroh, Rollie H.—with Charlie Chaplin, Chaplin Studio
Van Enger, Charles—with Victor Seastrom, Goldwyn Studio
Van Trees, James—with Lynn Reynolds, First National
Walter, R. W.—with Mack Sennett Productions, Sennett Studio
Warrenton, Gilbert—with Cosmopolitan, New York
Whitman, Philip H.—with Douglas Fairbanks, Fairbanks-Pickford Studio
Wilky, L. Guy—with William De Mille, Lasky Studio

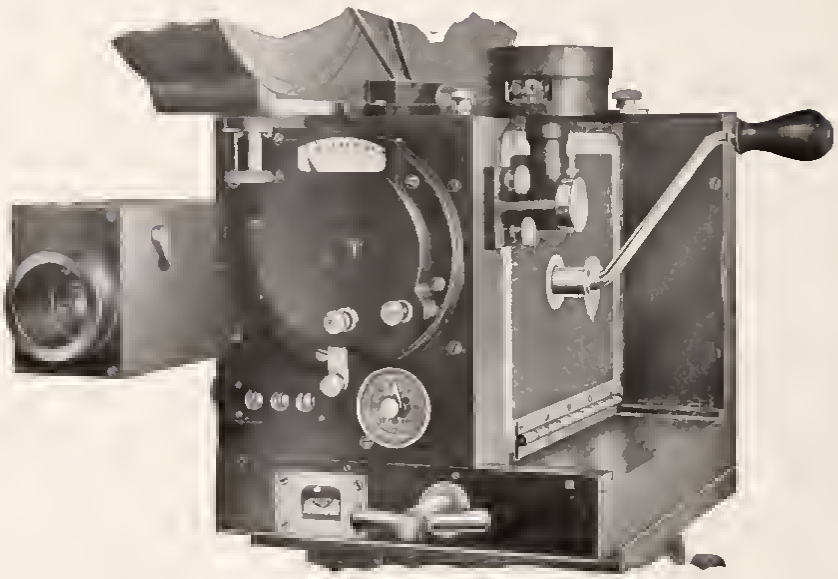
Paley, William "Daddy"—Honorary Member
Thomas A. Edison—Honorary Member

Meetings of the American Society of Cinematographers are held every Monday evening in their rooms, suite 325 Markham Building. On the first and the third Monday of each month the open meeting is held, and on the second and the fourth, the meeting of the Board of Governors

LOYALTY PROGRESS ART

Hollywood News Print

The Mitchell Speedmeter



This speedmeter is magnetically controlled, can be attached very quickly by means of two thumb screws, is accurate in its operation, and is entirely dust proof.

MITCHELL CAMERA CORPORATION

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